

THAMES TELEVISION  
BROOM ROAD  
TEDDINGTON  
MIDDLESEX.

01-977-3252

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C A M E R A   S C R I P T

CALLAN

"GOD HELP YOUR FRIENDS"

by

WILLIAM EMMS

---

Series Created by  
JAMES MITCHELL

---

Story Editor  
GEORGE MARKSTEIN

---

Designed by  
NEVILLE GREEN

---

Producer  
REGINALD COLLIN

---

Directed by  
PETER DUGUID

---

TEDDINGTON, STUDIO TWO:

CAMERA REHEARSAL:      10.15. Tuesday 23 DECEMBER 1969.  
                                 10.15. Wednesday 24 DECEMBER 1969.

DRESS REHEARSAL:      14.15. - 16.15. Wednesday 24 DECEMBER 1969.

VTR:                        17.15. - 19.15. Wednesday 24 DECEMBER 1969.

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PROD. NO: 32081

VTR/THS/2511

RUNNING TIME: 51'00 (with 2 COMMERCIAL BREAKS)



CAST LIST:

CALLAN . . . . . EDWARD WOODWARD  
HUNTER . . . . . WILLIAM SQUIRE  
CROSS . . . . . PATRICK MOWER  
LONELY . . . . . RUSSELL HUNTER  
BETH LAMPTON . . . . . STEPHANIE BEACHAM  
MARK TEDDER . . . . . MICHAEL JAYSTON  
SENOR ANDAREZ . . . . . OLIVER COTTON  
JEANETTE VALDEN . . . . . RACHEL HERBERT  
MR. ROBINSON . . . . . EDWARD HARVEY  
MESSENGER . . . . . CLYDE POLLITT  
D.I.5 MAN . . . . . JOHN QUARMBY

EXTRAS USED IN FILMING: FROM THE DAVID AGENCY

Terence Conoley, Santiago Varella, Vernon Drake, George Day, George Howse, Denis Balcombe, Walter Henry, Ned Hood.

EXTRAS USED FOR VTR: FROM THE DAVID AGENCY

Alan Vickers, Neville Simons, Yvonne Ball, Edmond Thomas, Diana Veale, Peter Roy, John Beardmore, Harry Tierney, Charles Saynor, Rosemarie Reeves, Derek Sheppard, Rachel Treadgold, Michael Ely, Jo Newman, Joe Santo.

PRODUCTION: Production Assistant  
Floor Manager  
Stage Manager  
Make-Up Supervisor  
Costume Supervisor  
Technical Supervisor  
Lighting  
Cameras  
Sound  
Racks  
Vision Mixer  
Grams  
A.F.M.  
Call-boy

Dottie Rice  
Denver Thornton  
Mary Lewis  
Launa Bradish  
Jill Silverside  
Campbell Keenan  
Brian Turner  
Roy Easton  
Bruce Englefield  
John Turner  
Peter Boffin  
Stephen Brown  
Stuart Orme  
Paul Craig

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SCHEDULE:

TUESDAY 23 DECEMBER 1969

Camera Rehearsal	10.15. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Camera Rehearsal	14.15. - 19.30.

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WEDNESDAY 24 DECEMBER 1969

Camera Rehearsal	10.15. - 12.15.
Line Up, Make Up	12.15. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Dress Rehearsal	14.15. - 16.15.
Tea, Line Up, Make Up	16.15. - 17.15.
VTR	17.15. - 19.15.
Tech Clear	19.15. - 19.30.

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CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
1. INT. RESTAURANT	NIGHT	BETH MARK D.I.5. MAN EXTRAS	2A 3A 1A	BM. A1 GRAMS	1 - 9	1 - 4
2. INT. HUNTER'S OFFICE	EVE.	HUNTER CALLAN CROSS	3B 4A 1B	BM. C1 BM. B1 GRAMS	10 - 23	4 - 8
3. <u>FILM T/C. SEQ. 1</u> EXT. OUTSIDE MINISTRY	DAY	ANDAREZ BETH EXTRAS		S.O.F.		8
4. INT. CALLAN'S FLAT	DAY	CALLAN CROSS	3C 4B	BM. B2	24 - 26	9
TAPE STOP						
5. INT. INTERPRETER'S ROOM	DAY	BETH ROBINSON EXTRA (Girl)	2B 1C	BM. A2 GRAMS	27 - 33	10- 12
6. <u>FILM T/C. SEQ. 2</u> EXT. STREET	EVE.	CALLAN LONELY		S.O.F.		12 - 13
7. <u>FILM</u> EXT. STREET	EVE.	CROSS				14
8. INT. BETH'S FLAT	EVE.	MARK BETH	2C 1D	BM. A3 SL.MIC 1 GRAMS	34 - 35	14 - 15
9. INT. CORRIDOR (FLATS)	EVE.	LONELY	4C	BM. C2 GRAMS	36	15
10. INT. TEDDER FLAT	EVE.	LONELY	3D	BM. B3	37	15
11. INT. BETH'S FLAT	EVE.	BETH MARK	1D 2C	BM. A3 GRAMS	38 - 44	15 -17



CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
12. <u>FILM</u> T/C. SEQ. 3 EXT. STREET	EVE.	CALLAN		S.O.F.		17
13. INT. TEDDER'S FLAT	EVE.	LONELY CALLAN	3D 4D	BM. C3	45 - 47	18 - 19
14. <u>FILM</u> T/C. SEQ. 4 EXT. STREET	EVE.	LONELY CALLAN		S.O.F.		19
TAPE STOP MARK COSTUME CHANGE						
15. INT. TEDDER'S FLAT	EVE.	BETH MARK VOICE OFF JEANETTE	3D 2C 4C 1E	BM. C3 A4 B2 GRAMS SFX.	48 - 56	20 - 22
16. INT. CALLAN'S FLAT	NIGHT	CALLAN CROSS	4B 3C	BM. B2	57 - 62	22 - 25
17. INT. BETH'S FLAT	NIGHT	BETH	1F 2C	BM. A5 C4	63 - 64	25 -
<u>ACT TWO</u>						
18. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	4A 3B	BM. C1	65 - 71	26 - 28
19. INT. A BAR	EVE.	BETH EXTRA (BARMAN) EXTRAS JEANETTE MARK D.1.5. MAN	1G 2D	GRAMS BM. A6	72 - 80	28 - 31
20. INT. CALLAN'S FLAT	DAY	CALLAN LONELY	3C	BM. B2	81	31 -



CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
21. INT. BETH'S FLAT	EVE.	BETH MARK	2C 1D 4E	BM. C4	82 - 94	31 - 35
22. <u>FILM T/C. SEQ. 5</u> EXT. STREET	EVE.	MARK CROSS D.I.5. MAN		S.O.F.		35
23. INT. CALLAN'S FLAT	EVE.	CALLAN	3C	BM. B2	95	35
24. INT. HUNTER'S OFFICE	EVE.	HUNTER	4A	BM. C1	96	35 - 36
25. INT. TEDDER'S FLAT	NIGHT	MARK BETH	1E 2E	BM. A4	97 - 98	36
TAPE STOP BETH COSTUME CHANGE						
26. INT. INTERPRETER'S ROOM	DAY	CROSS BETH ROBINSON	1C	BM. A2	99	36 - 37
TAPE STOP CROSS TO HUNTER'S						
27. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	3B 4A	BM. C1 SD. TRAIL	100 - 105	38 - 39
TAPE STOP CROSS TO INTERPRETER'S OFFICE						
28. INT. INTERPRETERS OFFICE	DAY	CROSS BETH ANDAREZ	2D 1C	BM. A2 BM. C1	106 - 113	34 - 42
29. INT. CALLAN'S FLAT	NIGHT	CALLAN	3C	BM. B2 BM. C1	114	42 - 43
TAPE STOP TEDDER TO RESTAURANT						
30. INT. RESTAURANT	NIGHT	BETH ANDAREZ MARK D.I.5. MAN EXTRAS	2A 1H	BM. A1 GRAMS	115 - 116	43 - 44
31. INT. HUNTER OFFICE	NIGHT	HUNTER CALLAN	4F 4A 3B	BM. C1	117- 127	44 - 46



CALLAN "GOD HELP YOUR FRIENDS" SCENE BREAKDOWN.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT THREE</u>						
32. INT. INTERPRETERS' OFFICE	DAY	BETH CROSS	2D	BM. 2A	128	47
TAPE STOP CROSS TO CALLAN'S						
33. INT. CALLAN FLAT	DAY	CROSS CALLAN MARK (v.o.o.v.) VOICE (o.o.v.)	1J 3C 4B	BM. B2 GRAMS. (voice tape)	129 - 139	48 - 50
TAPE STOP CROSS TO INTERPRETER'S ROOM						
34. INT. INTERPRETERS ROOM	DAY	BETH CROSS EXTRA (GIRL)	2D 1C	BM. A2	140 - 141	51 -
35. Scene deleted						
36. INT. BETH'S FLAT	DAY	LONELY	4E	BM. C4	142	51
37. INT. FLAT CORRIDOR	DAY	LONELY MESSENGER	3C	BM. B4	143	51 - 52
TAPE STOP LONELY TO CALLAN'S						
38. INT. CALLAN FLAT	DAY	CALLAN LONELY	4B 3C 1H	BM. B2	144 - 148	52 - 54
39. INT. BETH'S FLAT	EVE.	MARK BETH	2C 2F 1D 4G 4H	BM. C4 A5	149 - 163	54 - 58
40. <u>FILMT/C. SEQ. 6</u> EXT. STREET	NIGHT	CROSS CALLAN		S.O.F.		58 -
41. INT. BETH'S FLAT	NIGHT	BETH MARK CALLAN	4G 2G 2F 1F	BM. C4 A5	164 - 172	58 - 60
TAPE STOP CAM. REPOS.						
42. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	3B 1B 4A	BM. C1	173 - 188	60 - 62



T/CINE

THAMES SYMBOL

AND CALLAN Series OPENING FILM

SERIES OPENING  
MUSIC

CAP: INLAY CAPTION SCANNER  
"GOD HELP YOUR FRIENDS"

FADE

CAP: BY WILLIAM EMMS  
FADE

1. 2 A  
FRAMED BY OR THRU  
f.g. GLASSES  
SEE D.I.5. MAN

1. INT. RESTAURANT. EVENING.

BOOM A1

GRAMS: MUSIC  
"DINE AND DANCE"  
and LIGHT CHAIR  
(M.Q. 654)

2. 3 A (AS WAITER PASSES)  
O/S. D.I.5. MAN  
SEEING BETH AND MARK  
IN b.g.  
  
2ND WAITER GOES  
UPSTAIRS

3. 1 A (AS WAITER NEARS TABLE)  
LOOSE ON TABLE  
P/BACK FAV. HER RING  
TO 2/S.  
WAITER GOES

(CAM. 3 to B. HUNTER'S OFFICE)

BETH: Mark, it's beautiful.

MARK: Better start getting used  
to it, my love.

BETH: Happy?

(4 on 2A)



(On 3 on 1A)

BOOM A1

GRAMS: contd.

MARK: Need you ask. How about the  
old man?

BETH: Daddy will get used to it.

MARK: You mean he can't stand the  
idea of you and me .... /

4. 2 A  
MCU BETH

BETH: Daddy is a general,  
He'd like me to marry a budding general,  
and produce lots of little generals.  
But more than anything he wants me to be  
happy.

MARK: Even with me?

BETH: Darling, I'm over 21.

5. 1 A  
2/S. MARK/BETH

MARK: You'll love Romania.  
We've got a gorgeous hotel overlooking  
the Black Sea. Actually, it's one of  
my accounts.

BETH: Cheap skate.

(6 on 2A)



(On 5 on 1A)

BOOM A1

GRAMS contd.

MARK:           There's a squeeze on  
public relations.

LOOSEN SLIGHTLY  
AS WAITER ENTERS

BETH:           You'll have me sozzled,  
darling.

MARK:           That's the object of  
the exercise.

6.     2 A (AS WAITER POURS CHAMPAGNE)  
CLOSE ON 2 GLASSES  
FAV. BETH'S AND PAN  
TO SEE HER DRINK.

P/BACK SLOWLY TO 2/S.

MARK:           To us.

BETH:           No misgivings?  
No second thoughts?

MARK:           Lots of them. It isn't the  
easiest thing for a confirmed bachelor  
like me.

BETH:           I'll be a very understanding wife,  
Mark.

MARK:           So I can keep a few dollies  
on the side?

(7 on 1A)



(On 6 on 2A)

BOOM A1

GRAMS contd.

BETH: Just let me catch  
one of 'em.

7. 1 A (AS MARK DRINKS)  
TIGHT 2/S. MARK/BETH

MARK: We've got something  
else to celebrate. I've landed a  
new account. Congratulate me.

BETH: Congratulations. Dog food  
or car tyres?

MARK: It's an East German thing.  
Very good money. It'll pay for ten  
honeymoons./

8. 2 A  
BCU BETH  
SHE LEANS BACK OUT OF  
FRAME.  
PULL FOCUS TO D.I.5.MAN

BETH: East German? /

9. 1 A  
2/S. MARK/BETH

MARK: You really are very  
pretty.

PUSH IN TO FINISH  
TIGHT PROFILE 2/S.

BETH: Idiot.

10. 3 B  
C.U. HUNTER

MARK: I love you. /

2. INT. HUNTER'S OFFICE. EVENING

BOOMS C1 and  
B1.

11. 4 A  
CLOSE ON PAPER. PAN IT L.  
TO CALLAN, P/BACK AS HE  
RISES U.S. FINISH 3/S.  
CROSS/CALLAN/HUNTER

GRAMS: LIGHT  
DISTANT TRAFFIC.

HUNTER: This engagement is  
not on.

(12 on 3B)



(On 11 on 4A)

BOOMS C1 & B1  
GRAMS contd.

(CAM.1 to B. HUNTER'S OFFICE)

(CAM. 2 to B. INTERPRETER'S RM.)

CALLAN: Lampton - Tedder.  
General Sir George Lampton is  
pleased to announce the engagement of  
his daughter Elizabeth Jane to Mark  
Tedder, son of Mr. and Mrs. Edward  
Tedder of Dulwich.

HUNTER: It mustn't happen.

CALLAN: Shame!

HUNTER: It's up to you to kill  
it.

12. 3 B  
CMS HUNTER

CROSS: Why, sir?

HUNTER: The girl, Lampton, is a  
high level interpreter.

CALLAN: Clever girl?

HUNTER: If anything, too clever.  
Privy to too many top-level secrets.  
Items that are the business of no-one  
but our people and whoever they've  
been dealing with.

(13 on 4A)



(On 12 on 3B)

BOOMS C1 & B1  
GRAMS contd.

PAN HIM U.S.I.  
AS HE RETURNS D.S.  
TILT TO PROJECTOR

CALLAN: I don't see what that's  
got to do with her engagement.

/LIGHTS OFF: ELECS. VISUAL CUE/

13. 4 A  
3/S. INCL. IMAGE OF  
TEDDER

HUNTER: Mark Tedder. Public Relations  
expert and ex-journalist. Still dabbles  
a bit.

(THE SLIDE CHANGES)

HUNTER: Suspected of being an informer  
to the opposition. Certainly a life-long  
sympathiser with them.

14. 3 B  
CMS HUNTER

CROSS: Got anything on him? /

HUNTER: As a PR man-cum-journalist he's  
come across one or two things we'd rather  
not have publicised. Somehow they've found  
their way into the hands of the opposition. /

15. 1 B  
CLOSE ON PROJECTOR

16. 4 A (AS HUNTER PRESSES BUTTON AGAIN & PIC, APPEARS)  
CLOSE ON SCREEN

HUNTER: It could have been him. Only  
could have been. He's been under  
surveillance by D.I.5. /

17. 1 B  
MCU CALLAN

(18 on 3B)



(On 17 on 1B)

BOOMS C1 & B1

GRAMS contd.

18.

3 B

3/S. CROSS/CALLAN/  
HUNTER

CALLAN: Oh, I see, it's a D.I.5 job.  
What're we doing with their left overs?/

HUNTER: There's a snag you see.  
Fellow's a professional bachelor. Self  
appointed God's gift to women.

CROSS: Thank you, Sir.

HUNTER: Now, all of a sudden he wants  
to get married.

CALLAN: So what! So did you once.

HUNTER: The lady's classified Security  
Grade "A". It's more than a coincidence  
that he's just got an East German account  
to handle and she is on the NATO  
Translator's list.

HUNTER GOES U.S.  
PUSH IN TO 2/S.  
AND LOSE CROSS

CALLAN: And they want us to much up  
the marriage?/

19.

4 A

2/S. CALLAN/HUNTER  
COMING DOWNSTAGE.

FIND CROSS RISING  
INTO 3/S.

/LIGHTS ON ELECS. VISUAL CUE/

HUNTER: Precisely. Full details  
of everything she heard could be in  
Moscow within a day.

CALLAN: Nice job.

HUNTER: You're paid.

(20 on 3B)



(On 19 on 4A)

BOOMS C1 & B1  
GRAYS contd.

CALLAN: Right. I suppose I'll have  
to chat her up.

HUNTER: You stay away from her,  
Callan.

CALLAN: What? Do a job without seeing  
the subject./

20. 3 B  
MCU HUNTER

HUNTER: Cross will take the girl./

21. 1 B  
TIGHT 2/S. CROSS/CALLAN

CALLAN: Thank you, sir./

23. 4 A  
C.S. ON FILES FALLING  
ON DESK.  
TILT AS CROSS LIFTS  
THEM TO 2/S.

HUNTER: Files on both.

T/CINE SEQ. 1  
16 mm

S.O.F.

3. EXT. MINISTRY DAY

(Music: LAUDATION  
M.Q.665 (Southern))

(CAM.1 to C. INTERPRETER'S RM.)  
(CAM.3 to C. CALLAN'S FLAT)  
(CAM. 4 to B. CALLAN'S FLAT)

A NUMBER OF BRITISH DIPLOMATS  
AND OTHER PEOPLE, INCLUDING BETH,  
ARE AWAITING THE ARRIVAL OF  
SENOR ANDAREZ.  
HIS CAR DRAWS UP, AND HE GETS  
OUT OF THE CAR AND IS GREETED  
BY BETH AND THE BRITISH OFFICIALS.  
A SECOND CAR ARRIVES AND THE  
BRITISH MINISTER JOINS THE  
PARTY ON THE STEPS.

(COMING TO 24 on 3C)



T/C ENDING

24. 3 C  
L/A C.U. CALLAN FROM  
OVER L. SHOULDER,  
HE SITS L. INTO 2/S.  
WITH CROSS

4. INT. CALLAN'S FLAT. DAY

BOOM B2

GRAMS: DISTANT  
LIGHT TRAFFIC

CALLAN: You think you're going  
to enjoy this job?

CROSS: There's a bird, isn't  
there?

CALLAN: Do you think it's just  
possible he loves her?

CROSS: I think it's just possible  
he loves Moscow more./

25. 4 B  
CMS CALLAN RISING  
BRING HIM R. TO CROSS  
AND LET HIM GO R.

CALLAN: Alright! Alright! Come on,  
let's get on with it.

CROSS: We'll start with his past,  
shall we?/

26. 3 C  
2/S. CROSS/CALLAN  
WHO COMES L.f.g. OF  
CROSS  
CRAB L. TO HOLD 2/S.

CALLAN: Why not? There must be some  
dirt we can put under her nose.

CROSS: I doubt if he's living a life  
of constant and shining virtue.

CALLAN: Are you, mate?

-----  
TAPE STOP BETH COSTUME CHANGE. CAM.3 to D. TEDDER'S FLAT  
CAM. 4 to C. CORRIDOR

(27 on 2B)



27.

2 B

MIN. HEIGHT. LOOSE ON  
EXTRA AT f.g. DESK

SEE BETH ENTER U.S.L.

GIRL f.g. GOES U.S.R.  
CRAB R. WITH BETH  
TO FIND ROBINSON AT R.  
IN BETH'S OFFICE

FINISH WITH BETH RIGHT  
BETWEEN CABINET AND  
LOWER HALF OF ROBINSON

5. INT. INTERPRETER'S ROOM DAY

BOOM A2

GRAMS; OCCASIO-  
AL DISTANT,  
ECHOING FOOTSTEPS

BETH: Mr. Robinson?

ROBINSON: Miss Lampton.

BETH: Can I do something for you?

ROBINSON: When you've finished.

BETH: It's nearly lunchtime./

28.

1 C

M.S. BETH BRING HER D.S.R.  
FOR 2/S.

ROBINSON: I wanted a general word with you,  
Miss Lampton.

BETH: Oh? Have I done something  
naughty?

ROBINSON: Security is not a joke.

LET HER GO U.S.L.  
SIT IN 2/S.

BETH: I'm sure it isn't .... Now ...?

ROBINSON: It seemed to us time to remind you  
that your work is covered by the Official  
Secrets Act. That this carries certain  
obligations./

29.

2 B

MCU BETH INCL. SOME  
OF ROBINSON

(30 on 1C)



(On 29 on 2B)

BOOM A2

GRAMS contd.

30. 1 C  
MCU ROBINSON
- BETH: I know my obligations,  
Mr. Robinson. And I honour them.  
No reminder is necessary./
- ROBINSON: The Security Department must  
be kept informed of everything.
- BETH: As I'm sure it is.
- ROBINSON: Not by you, apparently.
- We wouldn't, for instance, have known about  
your engagement had we not read it  
ourselves in The Times./
31. 2 B  
2/S. ROBINSON/BETH
- BETH: Indeed.
- ROBINSON: And this is the sort of thing  
we really must know.
- BETH: But my engagement is none  
of your business, Mr. Robinson./
32. 1 C  
MCU ROBINSON
- HE LEANS FORWARD
- ROBINSON: I'm afraid it is.
33. 2 B  
MCU BETH
- P/BACK AS SHE RISES  
AND FIND ROBINSON  
ARRIVING U.S.L. for 2/S.
- BETH: You think it is./
- In matters such as this I shall do  
exactly as I choose. And I shall tell  
who I choose. Do I make myself clear?

(Coming to T/C. Seq. 2)



(On 33 on 2B)

BOOM A2

GRAMS cont.

ROBINSON: Miss Lampton, we would be grateful, if you would be so kind as to keep us informed.

BETH: Would you like me to bring him in for a security check? Now, you will excuse me, won't you?

HOLD 2/S. AS SHE  
MOVES SLIGHTLY U.S.

(CAM. 1 to D. BETH'S FLAT)

ROBINSON: And Miss Lampton - we need to know the date of the marriage.

BETH: The 28th of next month.  
Would you like an invitation?

T/CINE SEQ. 2

S.O.F.

16 mm

6. FILM. EXT. STREET EVENING.

(CAM. 2 to C. BETH'S FLAT)

CALLAN MOVES TOWARDS PHONE BOX. LONELY IS STANDING OUTSIDE IT.

CALLAN: Very nice. I like it.

LONELY: Mr. Cross rang, Mr. Callan.

CALLAN: And?

LONELY: He didn't say much. Just to tell you they've gone to her flat.

CALLAN: Ah!

LONELY: What's 'at mean, Mr. Callan?



(ON T/CINE)

S.O.F.

CALLAN: It means you can get on with your job, don't it?

LONELY: Listen, I'm still on bail.

CALLAN: Lonely, who found the money for the bail?

LONELY: Well, you did.

CALLAN: Right then, don't interrupt. All you do is slip into flat 208 and have a little look around.

LONELY: Oh, Mr. Callan.

CALLAN: You're looking for anything a teller's fiancée wouldn't like. You know the stuff. Old love letters, address books, photographs, that sort of thing.

LONELY: Sounds so simple when you say it, Mr. Callan.

CALLAN: It is simple, so why don't you just go and do it?

LONELY: Oh .....

CALLAN: And don't forget the signal if you find anything.

LONELY EXITS. CALLAN WATCHES HIM GO INTO FLATS.

(STILL ON T/CINE)



(ON T/CINE)

S.O.F.

7. FILM EXT. STREET EVENING.

CROSS IDLING NEAR A PHONE BOX.  
HE GETS IN HIS CAR - BORED,  
AND LOOKS UP AT BETH'S WINDOW.  
ZOOM IN ON BETH'S WINDOW.

34. 2 C  
WITH MARK f.g. CROSSING  
TO SIT R. SEE IMAGE  
OF BETH THRU BEDROOM  
DOOR

BOOM A3 AND  
SILENT MIC. 1

8. INT. BETH'S FLAT EVENING.

GRAMS: QUIET.  
NIGHT, STREET SOUNDS

BETH: Darling. Do we have to go out  
this evening?

MARK: Don't you want to?

PAN BETH R. TO 2/S.  
WITH MARK

BETH: I'd rather we stayed here.  
There's plenty in the fridge.

MARK: Oh, Beth.

BETH: On my birthday?

BETH: You know what I mean.

PUSH IN TIGHTER AS  
BETH COMES IN.  
HOLD 2/S. AS SHE  
X's L. THEN LET HER GO

MARK: I thought you'd like to go  
out.

BETH: As long as I'm with you I don't  
really care where we are./

35. 1 D  
CLOSE ON HANDLE  
TILT UP TO MCU BETH

(36 on 4C)



(On 35 on 1D)

BOOM A3 and S  
MIC.1  
GRAMS cont.

BETH: Love you, darling.

36. 4 C  
LOOSE ON LONELY WITH f.g.  
FLOATER AT L. AS EXTRA  
COMES TO f.g. P/BACK  
LET EXTRA GO L. AND FAV.  
LONELY U.S. then D.S.  
THEN PUSH IN TIGHT AS  
HE ENTERS BY DOOR

9. INT. CORRIDOR EVENING.

BOOM C2

GRAMS: QUIET  
NIGHT STREET SOUNDS

37. 3 D  
WITH f.g.L. DRESSING  
SEE LONELY AT DOOR.  
CRAB R. AS HE GOES R.  
TO FRAME HIM WITH DESK  
LAMP. SEE HIM CLOSE  
CURTAINS AND COME D.S.R.  
TO DESK. CRAB R. TO  
GET HIM L. OF CAMERA  
AND TILT TO SEE HIM  
OPEN DRAWERS.

10. INT. TEDDER'S FLAT. EVENING

BOOM B3

38. 1 D  
M.S. BETH  
PAN HER R. TO SIT  
IN 2/S.

11. INT. BETH'S FLAT EVENING

BOOM A3

(BOOM B to POS. 2)

(BOOM C to POS. 3)

BETH:  
darling.

Happy birthday,

GRAMS: QUIET  
NIGHT STREET SOUNDS

MARK:  
Ministry?

How are things at the

BETH:

Oh, jolly good.

MARK:

Nothing new?

(39 on 2C)



(On 38 on 1D)

BOOM A3

GRAMS cont.

BETH: Not - oh yes. A new chap  
appeared in our department today.

MARK: Another interpreter?

39.

2 C  
MCU MARK

BETH: No, actually. Some sort of  
efficiency expert./

MARK: Efficiency expert? In  
an Interpreter's Department?

BETH: That's what the man said.

40.

1 D  
TIGHT 2/S. BETH/MARK

MARK: Sounds odd./

BETH: Oh, you know what the  
bureaucratic mind is, probably someone's  
bright idea which we'll all forget about  
within a week.

MARK: I suspect you're right.

BETH: Actually, he doesn't get in  
the way much. Just pokes about - you know.  
He's quite nice, too.

EASE AS SHE RISES

MARK: Is he?

41.

2 C (AS SHE LIFTS COAT)  
CLOSE ON COAT.  
TILT TO BETH AND CRAB R.  
WITH HER FOR 2/S.

BETH: Very nice in fact. Quite charming.  
His name is Cross.

(42 on 1D)



GRAMS contd.

- 17 -



45.

3 D

BOOM C3

MCU LONELY FRAMED BY  
f.g. DESK DRESSING

13. INT. TEDDER'S FLAT. EVENING.

2 DOOR KNOCKS

P/BACK AS HE RISES  
AND PAN HIM L. TO DOOR  
ADMIT CALLAN AND FAV.  
HIM R.

CALLAN: What have you got?

PAN LONELY R. AND LOSE  
CALLAN, PICKING HIM  
UP AGAIN IN 2/S. AS  
LONELY COMES f.g.R.  
OF DESK

LONELY: Letters, Mr. Callan.  
Struth, you oughter read 'em.

CRAB L. AS LONELY  
GOES U.S.R. AGAIN  
HOLDING 2/S.  
HE RETURNS TO f.g.R.

CALLAN: Alright, alright, Don't  
get excited.

LONELY: You read that one, Mr.  
Callan. Cor, the bird that wrote that.  
No shame. Terrible it is ..... read  
that bit.

CALLAN: It's no good - I'll 'ave to  
get you some of that deodorised soap -  
just keep your distance, will you?

LONELY: Well, I only live in one  
room.

CALLAN: If you lived in the Public  
Baths, it wouldn't make any difference.

(46 on 4D)



(On 46 on 4D)

BOOMC 3

HOLD 2/S. AS CALLAN  
GOES U.S.L.

CALLAN: Well done, Lonely. Just  
what we want. Anything else. (PAUSE)

46. 4 D (AFTER CALLAN'S GESTURE)

MCU LONELY  
TILT TO PHOTO AS HE  
HANDS IT TO CALLAN.

LONELY: Just these, Mr. Callan.

CALLAN: Let's have 'em. Might  
come in handy. Have to see./

47. 3 D  
2/S. A/B

FAV. CALLAN f.g.L. to  
DESK AND SEE LONELY  
AT CURTAINS

CALLAN: O.K. Let's go, then.

PAN CALLAN L. TO DOOR  
AND PUSH IN AFTER HIM  
FOR EXIT IN 2/S.

/LIGHTS OUT ELKS. VISUAL CUE/

T/CINE SEQ. 4  
16 mm

S.O.F.

14. FILM INT. HALLWAY EVENING.

(CAM. 1 to E. TEDDER'S FLAT)  
(CAM. 4 to C. TEDDER'S FLAT)

SEE BETH AND MARK ENTER LIFT.

LONELY: Mr. Callan.

CALLAN: You haven't finished yet, mate.

LONELY: What?

CALLAN: I've got one more little  
job for you, breaking and entering.

LONELY: Oh, gawd.

CALLAN: Never mind, eh?

THEY BOTH EXIT

TAPE STOP MARK COSTUME CHANGE



(ON TAPE STOP)

48.

3 D

2/S. BETH/MARK

HOLD 2/S. AS HE X's L.  
TO ALCOVE.

CRAB SLOWLY L. WITH  
BETH, HOLDING PART OF  
MARK U.S.L.

BOOMS C3/A4

GRAMS A/B

SLUNG MIC.2

+ BOOM B2 (V.O.O.V)

FX: PHONE

15. INT. TEDDER'S FLAT. EVENING.

MARK: Mark Tedder ....  
Look, I'll do it, but I have to  
wait for the chance..... It isn't  
easy to get information just like  
that. You know. People have to be  
played along ..... Not fully yet...  
I'll try ....

BRING MARK TO R. OF  
BETH

Nearly ready, Beth.

BETH: Who was that?

MARK: Nobody important!  
Hungry?

BETH: Absolutely famished.

MARK: I've booked us at the  
Rococo.

DOORBELL RINGS

AS MARK GOES U.S.  
TO OPEN DOOR GET HIM  
L. OF BETH  
LET DOOR MARK  
JEANETTE.

Oh, blast.

(49 on 20)



(On 48 on 3D)

BOOM C3/A4

- JEANETTE: Hello, darling.
49. 2 C (ON CUE)  
2/S. JEANETTE/MARK  
AT DOOR
- JEANETTE: Well, don't look so shocked  
love. And don't I get a kiss for your  
birthday./
50. 4 C  
2/S. JEANETTE/MARK
- MARK: Come in, Jeanette. Come and  
meet my fiancée.
- JEANETTE GOES IN TO  
R. OF MARK
51. 3 D  
JEANETTE CROSSING R.  
OF MARK AND BETH. LOSE  
THEM AND PAN HER TO SIT  
U.S.R. SOFA.
- JEANETTE: Oh, is Beth here?  
How nice. I didn't know you were  
here./
- (CAM.4 to B. CALLAN'S FLAT)
52. 2 C (FURTHER L.)(AFTER SHE SITS)  
2/S. BETH/MARK, COMING D.S.
- BETH: Hello, Jeanette.
- MARK: Actually, Jeanette, we  
were just going out to dinner./
53. 3 D  
M.S. JEANETTE
- JEANETTE: Well, I won't keep you.  
I brought this for you, Mark. Just a  
little pressy./
54. 2 C (AS HE MOVES)  
A/B. PAN MARK R.  
FOR 2/S. WITH JEANETTE
- MARK: How kind, Jeanette.  
Bless you.
- (CAM. 3 to CLEAR QUICKLY TO)  
C. CALLAN'S FLAT)
- JEANETTE: My pleasure. Happy birthday.

(55 on 1E)



(On 54 on 20)

BOOMS C3/M

HOLD 2/S. AS HE  
COMES f.g.

MARK: Thank you.

JEANETTE COMES TO  
SETTEE, KNEELING  
IN 2/S.

JEANETTE: That's new. Oh, it's  
you, Beth.

55. 1 E (R. OF 2E)  
MCU BETH

MARK: It's good, isn't it?/

56. 2 C (AFTER A BEAT)  
A/B. BRING JEANETTE L.  
BETWEEN BETH AND MARK FOR  
3/S. HOLD AS MARK  
GOES UP TO JEANETTE

JEANETTE: Well, goodbye, young lovers.  
Have a super evening.

MARK: I'm sorry we can't ask  
you to stay longer.

(CAM. 1 to F. BETH'S FLAT)

JEANETTE: Oh, not at all. Couldn't  
stay anyway. I have a lover hanging about  
somewhere, Bye, both.

LET JEANETTE GO

MARK: Bye, Jeanette.

BETH COMES D.S.R.  
OF MARK. AS SHE  
RETURNS TO HIM  
PUSH IN FOR TIGHT 2/S.

MARK: She's a lovely girl. Do  
anything for a friend.

BETH: I'm sure she would.

57. 4 B  
CLOSE ON PAINT POT.  
TILT UP WITH BRUSH TO  
MODEL SOLDIER.  
AS CALLAN SMUDGES IT  
AND REACTS EASE BACK  
AND LET HIM GO TO DOOR.  
ADMIT CROSS AND HOLD 2/S.  
AS CALLAN RETURNS R.f.g.

BOOM B2

16. INT. CALLAN'S FLAT NIGHT

(BOOM A to POS. 5)  
(BOOM C to POS. 4)

CALLAN: Who is it?

CROSS: Cross.

(58 on 30)



(On 57 on 4B)

BOOM B2

58. 3 C  
MCU CALLAN

CROSS: Did you knock off early?

CALLAN: We found what we wanted.

59. 4 B  
A/B

CROSS: Well?/

CALLAN: Letters, mate. Juicy letters./

CROSS: Oh, what fun. Can I see them?

LET CROSS SIT IN  
ARMCHAIR L. AND  
LOSE CALLAN

CALLAN: Too late. They're on their way.

CROSS: What a shame. And I just feel like a bout of purple reading.

60. 3 C (AS CALLAN RISES)  
M.S. CALLAN COMING  
D.S. TO 2/S. WITH CROSS  
(CAM. 4 CLEAR FOR CAM.3)

CALLAN: Funny sense of humour you've got sometimes.

CROSS: Keeps me young, old chap.

PAN CALLAN R. TO FIRE  
AND BACK TO TABLE.  
PUSH IN TIGHT ON PHOTO AS  
CROSS PICKS IT UP.  
TILT TO 2/S. CROSS/CALLAN

CALLAN: Lucky you. We found a couple of these as well.

CROSS: Oh I say. That's cosy, isn't it?

(61 on 4B)



(On 60 on 3C)

BOOM B2

61. 4 B  
2/S. CROSS/CALLAN
- CALLAN: Looks like it was a nice holiday, don't it?/
- CROSS: Very nice. Wouldn't mind her for an old flame.
- CALLAN: Keep your mind on the job.
- CROSS: That's exactly what I'm doing. Great figure, hasn't she? Who is she?
- CALLAN: Jeanette Valden, she's called. Might come in useful.
62. 3 C  
CLOSE ON SOLDIER.  
TILT UP WITH CROSS' HAND  
TO 2/S. AND BRING CALLAN  
BEHIND CROSS IN 2/S. TO  
D.S.L.  
TIGHTEN ON HIM AS HE  
ARRIVES
- CROSS: I do wish you'd try and sound more cheerful./
- CALLAN: You meet this Beth Lampton today?
- CROSS: But of course.
- CALLAN: What's she like?
- CROSS: Oh, you know. Attractive, well put together.

(63 on 1F)



(On 62 on 3C)

BOOM B2

CALLAN: A nice girl, would you say?

CROSS: Very.

CALLAN: That's nice./

63. 1 F  
LOOSE ON HALL  
BETH COMES FROM R.  
TO OPEN DOOR.

17. INT. BETH'S FLAT. NIGHT

BOOM A5

64. 2 C (1 BEAT AFTER SHE ARRIVES)  
LOOSE ON U.S. WALL  
OF FLAT

BOOM C4

PAN SLOWLY RIGHT AND  
SEE BETH FRAMED AGAINST  
OPEN DOOR.  
SHE COMES f.g.R. TO TABLE  
AND SWITCHES LAMP ON.

/ELECS. VISUAL CUE/

LET HER GO U.S. TO DOOR  
AND TILT DOWN  
AS SHE PICKS UP LETTERS.  
AS YOU TILT UP WITH HER  
PUSH IN TIGHT ON PHOTO.

PAN PHOTO AND LETTERS  
SLOWLY L. AND CRAB  
SLIGHTLY.  
SHE SITS INTO FRAME  
THEN LEANS BACK.

GRAMS: END  
OF PART MUSIC

FADE UP

CAP: END OF PART ONE

SET: f.g. BAR AT PUB. SET

CAM. 1 to G. BAR.  
CAM. 2 to D. BAR  
CAM. 3 to B. HUNTER'S OFFICE  
CAM. 4 to A. HUNTER'S OFFICE



CAPTION SCANNER  
CAP: PART TWO

GRAMS: Beg.  
Part Music

65.

4 A

M.S. HUNTER  
CRAB R. WITH HIM  
FINDING CALLAN FOR  
2/S.  
HUNTER GOES U.S.R. of  
CALLAN BEHIND DESK

18. INT. HUNTER'S OFFICE DAY

BOOM C1

HUNTER: And you think it's worked?

CALLAN: Too early to say yet, Sir.

HUNTER: When d'you expect to know?

CALLAN: Hard to say. All we can do  
is watch her.

HUNTER: We can't afford too much time,  
you know, Callan.

CALLAN: We couldn't have done more than  
we have.

HUNTER GOES U.S.L. OF  
CALLAN  
CRAB TO HOLD 2/S.  
BRING HUNTER TO f.g.L.

HUNTER: Possibly. Too many people  
working on this case. D.I.5. follow Tedder,  
they've bugged his phone. Now we're in as  
well, and still there's no certainty.

CALLAN: D.I.5. don't claim miracles,  
why should we?

(66 on 3B)



(On 65 on 4A)

BOOM C1

HUNTER: The job's straightforward enough. End the relationship. You appreciate, don't you, that if Tedder is found to be passing information and she is his wife we won't be able to use her to testify against him.

CALLAN: I do know the law of the land, sir.

LET HUNTER GO R.  
OUT OF FRAME AND  
SEE CALLAN TURN TO HIM

HUNTER: It's damn silly. She's even getting in the way of D.I.5.

CALLAN: Now that's a shame. Perhaps if we asked her politely she'd get out of the way./

66. 3 B  
MCU HUNTER

67. 4 A  
MCU CALLAN

68. 3 B  
2/S. CALLAN/HUNTER SITTING

HUNTER: And what other steps will you take if this action fails?

CALLAN: Hard to say. But we'll find something.

69. 4 A  
C.U. CALLAN

HUNTER: What exactly?

(70 on 3B)



70. 3 B CALLAN: It's not our job, is it?  
C.U. HUNTER

Something in full accord with the honourable practices of this department.

72.	1 G CLOSE ON D.I.5. MAN PULL FOCUS TO GLASS AS BETH'S HAND COMES IN. TILT TO HER FACE	<u>19. INT. A BAR EVENING.</u>	<u>BOOM A6</u> <u>GRAMS: CHOOKA</u> <u>CHOOKA DWLP.3107</u>
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(CAM. 3 to C. CALLAN'S)

(CAM. 4 to E. BETH'S)

73. 2 D JEANETTE: Well, Hello!/  
2/S. BETH/JEANETTE  
X'ing L.f.g. BETH: Hello, Jeanette.

JEANETTE: Did you have a nice birthday party? Gin. How about you?

BETH: Oh - no thank you.

74.	<u>1 G</u>	<u>JEANETTE:</u>	A large one for me./
	CLOSE ON GIN BOTTLES		
	GIN IS POURED		Such a small world, I always think.
	TILT TO 2/5.		There.

BETH: I was surprised to find you were such a close friend of Mark's.

(75 on 2D)



(On 74 on 1G)

BOOM A6

GRAMS contd.

75. 2 D  
TIGHT 2/S. JEANETTE/BETH
- JEANETTE: Oh, London isn't such a large place. Rather small, actually./
- BETH: You were ... close friends at one time, I suppose.
- EASE AS BARMAN ENTERS FROM L. to R. AND AWAY AGAIN
- JEANETTE: Hope we still are. Bless you, angel. There. Have a square one.
76. 1 G  
MCU JEANETTE
- BETH: How long have you known Mark?/
77. 2 D  
MCU BETH  
P/BACK TO 3/S. AS MARK IS SEEN TO ENTER
- JEANETTE: He's nice. Isn't he?/
- MARK: Everyone drinking?
- BETH: Hello, darling.
- JEANETTE: I'm off.
- TIGHTEN AS JEANETTE GOES C. BETWEEN THEM
- BETH: Oh, don't go.
- JEANETTE: Deadlines, sweetie. A cow of an editor, but a living. Look after her, brute.
78. 1 G (LET HER GO)(MARK SIGNALS WAITER)  
3/S. BRING WALTER f.g.L.  
WITH BETH AND MARK
- MARK: Scotch please. Another one?

(79 on 2)



(On 78 on 1G)

BOOM A6

GRAMS contd

LET BARMAN GO L.  
AND TIGHTEN

BETH: You're late.

MARK: Sorry, traffic. You  
alright?

BETH: Of course I am.

MARK: You don't look it.

BETH: Oh .... darling, you know  
I'm sure that man's been following us.

MARK: Who?

BETH: Over there.

79. 2 D (AS MARK TURNS BACK)  
TIGHT 2/S. BETH/MARK

MARK: It's just a man having a  
drink.

BETH: Well, I've seen him before  
and I know it.

MARK: You'll have to leave that  
ministry. It's making you spy  
conscious./

80. 1 G  
MCU BETH

P/BACK TO 2/S. AS  
SHE RISES AND GOES  
SLIGHTLY R.

BETH: I tell you, it's the same man.  
Anyway, you have something to tell me?

(cam. 2 to C. BETH'S FLAT)

(81 on 3C)



(On 80 on 1G)

BOOM A6

GRAMS contd.

MARK: Have I?

BETH: Yes.

81. 3 C  
CLOSE ON ENVELOPE  
CRAB L. WITH IT AND  
TILT TO 2/S.  
LONELY/CALLAN

20. INT. CALLAN'S FLAT DAY.

BOOM B2

(CAM. 1 to D. BETH'S FLAT)

CALLAN: There you are. Invest it  
straight away. It'll only be worth half  
as much tomorrow.

LONELY: Invest? Me?

EASE SLIGHTLY AS  
CALLAN COMES f.g.

CALLAN: Only a joke, Lonely.

What's the matter?

LONELY: Nothing. It's funny work you  
do now, Mr. Callan. You know - take stuff from  
over 'ere and putting it over there.

CALLAN: Bother you, does it?

LONELY: No, no, no... Well... it's funny.

TILT WITH CALLAN TO  
CHAIR AND LOSE LONELY

CALLAN: Yeh, funny - dead funny.

82. 2 C  
2/S. MARK SITTING  
BETH f.g.R.

21. INT. BETH'S FLAT EVENING.

BOOM C4

MARK: Everything alright at the  
ministry?

(83 on 1D)



(On 82 on 2C)

BOOM C4

PUSH IN WITH BETH  
HOLDING 2/S.

BETH: Yes, thank you.

MARK: Armament deals are always  
tricky.

BETH: Is it my imagination, or am  
I seeing rather a lot of Jeanette Valden  
lately.

MARK: I don't know.

BETH: Mmh. She always seems to be  
about.

MARK: That's Jeanette for you.

PAN BETH R. TO SIT

BETH: She seems very fond of you.

83.

1 D (AS SHE TURNS)  
TIGHT 2/S. MARK/BETH

MARK: Fond of me?

BETH: Oh, yes. It's easy to see.  
I mean, there can't be all that many  
people she's fond of, can there - a woman  
like her?

MARK: A woman like what?

BETH: She's kept a soft spot in her  
heart for you too.

(84 on 2c)



(On 83 on 1D)

BOOM C4

84. 2 C  
MCU BETH  
P/BACK AS SHE RISES  
AND PAN HER U.S.R. THEN L.  
TO MARK. FINISH TIGHT ON  
MARK AND PHOTO
- MARK: Now that is ridiculous.
- BETH: Is it?/
- MARK: Where did you get this?
- BETH: Does it matter?
- TILT TO HER AND PAN  
HER R.
- MARK: To me, yes.
85. 1 D  
MCU MARK
- BETH: Never mind. I got them. /
86. 2 C  
MCU BETH
- MARK: I don't like this,  
Beth./
- BETH: But how did it come to be  
taken? Pretty intimate, isn't it?/
87. 1 D  
MCU MARK
- MARK: We happened to both be in  
Athens at the same time. That's all.  
We just bumped into each other. It was  
as innocent as that.
- BETH: Was it?
88. 4 E (PUSHING 2's CABLE)  
MCU BETH
- MARK: Of course./

(89 on 1D)



(On 88 on 4E)

BOOM C4

89. 1 D BETH: Why does she sign letters  
2/S MARK/BETH to you, "I adore you, lover - Jeanette."?

90. 2 C (AS HE RISES) BETH: Tell me!  
M.S. MARK

HE RISES. PAN HIM R.  
to 2/S. MEETING  
BETH COMING TO f.g.L. MARK: Now, Beth...

(CAM. 4 to A. HUNTER'S OFFICE)

BETH: And don't go off the point  
by saying I must expect you to have had  
affairs before.

TIGHTEN AS THEY COMPOSE

MARK: Then you -

BETH: I'd be an idiot to expect  
otherwise.

91. 1 D MARK: Then why are you -/  
C.U. BETH

BETH: I'll tell you why.  
Because you lied to me. And that's  
important. To me at least./

92. 2 C  
A/B

MARK: Beth, I don't know how you found  
this out - but it's all over. Finished! Believe  
me.

BETH: Believe you? Mark I've been hurt  
before. I don't want to be hurt again. Not  
by you.

MARK: That's why I didn't tell you. I  
didn't want to upset you. I know you don't  
like her./

93. 1 D  
A/B

(94 on 2C)



(On 93 on 1D)

BOOM C4

94. 2 C  
A/B

BETH: Mark, you know what I'm  
talking about. I've been through all this  
before with John./

MARK GOES U.S.R.  
A FEW STEPS

MARK: Darling, it was a white lie.

(CAM.1 to E. TEDDER'S FLAT)

Are you so pure then?

SEE HIM LEAVE AND  
HOLD BETH GOING L.

T/CINE SEQ. 5

S.O.F.

22. FILM EXT. STREET EVENING.

MARK COMES STORMING OUT OF BETH'S  
FLAT, GETS IN HIS CAR AND DRIVES AWAY.  
CROSS IS WATCHING HIM.  
BOTH D.I.5. MAN AND CROSS HEAD FOR  
THE TELEPHONE BOX. CROSS GETS THERE  
AHEAD.

(CAM. 2 to TEDDER'S FLAT POS.E.)

95. 3 C  
CMS CALLAN LOOKING L.

BOOM B2

23. INT. CALLAN'S FLAT EVENING.

96. 4 A  
MCU HUNTER  
FROM OVER L. SHOULDER  
CRAB SLOWLY TO FULL  
FACE.

BOOM C1

24. INT. HUNTER'S OFFICE EVENING.

(CAM. 3 to B. HUNTER'S OFFICE)

(97 on 1E)



(On 96 on 4A)

BOOM C1

HUNTER: Yes? ..... I see...  
And Cross thinks it looks promising...  
When do we get our miracle?

97. 1 E  
L/A. MARK SITTING R. OF  
SETTEE.  
SEE HIM RISE AND GO U.S.  
PAN HIM L. TO 2/S. AS HE  
OPENS DOOR

BOOM A4

25. INT. TEDDER'S FLAT. NIGHT.

DOORBELL RINGS

98. 2 E  
2/S. BETH/MARK. SHE GOES  
U.S. HE CLOSSES DOOR

BETH: May I come in? /

-----  
TAPE STOP      BETH COSTUME CHANGE      BOOM A TO POS. 2  
CAM. 1 to C. INTERPRETER'S ROOM  
CAM. 2 to D. INTERPRETER'S ROOM  
-----

99. 1 C  
LOOSE ON ENTRANCE U.S.L.  
SEE BETH COME IN THEN TO  
R. f.g. FOR 2/S. WITH  
CROSS COMING DOWN  
U.S. STEPS.

INT. INTERPRETER'S ROOM DAY

BOOM A2

CROSS: Oh, good-morning Miss Lampton.

BETH: Good morning, Mr. Cross.  
Hard at it so early?

HOLD 2/S. AS CROSS  
CROSSES L. OF TABLE

CROSS: The penalty of being an  
efficiency expert. You have to be  
efficient yourself.

(100 on 3B)



(On 99 on 1C)

BOOM A2

HOLD 2/S. AS HE X's R.  
f.g. OF HER TO CABINET

BETH: Oh, dear. Does that  
imply that I'm not?

CROSS: Heavens, no. Your efficiency  
is quite up to par, I assure you.

SHE X's R.b.g. OF HIM  
TIGHTEN

BETH: Thank you, Mr. Cross.

CROSS: My pleasure, Miss Lampton.

You're very bright this morning.

BETH: Perhaps it's because I'm happy.

LET HER GO R.

TIGHTEN, BUT ALLOW  
US TO SEE ROBINSON  
SPEAK FROM U.S.R. OF  
CROSS

ROBINSON: You wanted me?

CRAB L. AS BETH X's  
LOSE CROSS AND FINISH 2/S.  
ROBINSON/BETH

BETH: Yes. I have some information  
for you.

ROBINSON: May I hear it?

BETH: Since you were so determined  
to know all about my marriage, I'd like to  
inform you that it has been moved forward to the  
14th of this month. I do hope you can still come

-----  
TAPE STOP CROSS TO HUNTER'S OFFICE

(100 on 3B)



(On TAPE STOP)

100.     3 B  
          C.U. CROSS

BOOM C1

INT. HUNTER'S OFFICE DAY.

SOUND TRAIL ATMOS.  
TILL HUNTER SPEAKS  
i.e. OVER 1ST SHOT

AS HUNTER X's FRAME  
PAN HIM U.S. TO C.  
FOCUS ON HUNTER ALL  
THE TIME AS HE MOVES

HUNTER:           You've bungled it.

CROSS:            We did the best we could - sir.

HUNTER:           And it wasn't good enough.  
Moving the marriage forward to next week.

HUNTER GOES U.S. TO  
CALLAN

CALLAN:           Our action seemed a  
reasonable bet, sir.  
And you approved it.

HUNTER:           I would remind you, Callan,  
that I approved no specific action. I  
assumed you'd be able to handle the job  
without me watching over you like a broody  
hen.

HUNTER COMES D.S. TO  
CROSS

CALLAN:           Sir.

HUNTER:           After her wedding that girl's  
next job is the NATO one. D'you think we  
want secret information leaking away down  
Tedder's ear in the small hours of the night?

HUNTER U.S. TO CALLAN

CALLAN:           Using the letters seemed a good  
idea, sir.

(101 on 4A)



(On 100 on 3B)

BOOM C1

PAN HUNTER R.  
FIND CROSS LET HUNTER  
GO. AS CROSS TURNS  
PULL FOCUS AGAIN FIND  
HUNTER

101. 4 A  
2/S. CROSS/CALLAN

HUNTER: And wasn't. Why not?  
Maybe the fact that he'd had such a  
blazing affair made him an even better  
catch in her eyes. We'll have to find  
out more about her./

102. 3 B  
A/B

CALLAN: When do you want me to  
start?/

103. 4 A  
A/B

HUNTER: I don't want you to see her.  
Cross, what do you know about female  
psychology?/

104. 3 B  
A/B

CROSS: Take the obvious, turn it  
upside down, and that's it.

105. 4 A  
2/S. CROSS/CALLAN  
PAN THEM SLIGHTLY L.

CALLAN: Oh, God./

HUNTER: Well get on with it. And  
put an end to this affair./  
Before the wedding, if you don't mind.

-----  
TAPE STOP. CROSS TO OFFICE.  
-----

106. 2 D  
WITH CABINET FRAMING f.g.  
SEE BETH AND ANDAREZ COME  
TO R. OF TABLE IN 2/S.

BOOM A2

28. INT. INTERPRETER'S OFFICE DAY.

(CAM.3 to C. CALLAN'S)  
(CAM.4 to F. HUNTER'S)

BETH: I don't see how it can be done,  
unless I work very late.

ANDAREZ: I understand, senorita, but  
it is very important.

(107 on 1C)



(On 106 on 2D)

BOOM A2

BETH: I was going out.

ANDAREZ: Oh, senorita, I couldn't ask -

BETH: But you didn't. I'm offering.  
Please excuse me while I phone.

107. 1 C (AS CROSS MOVES)  
MLS CROSS. CRAB R.  
WITH HIM TO FINISH 3/S. WITH  
WITH BETH/ANDAREZ

ANDAREZ: But you go home now. It is  
your time.

CROSS: There doesn't seem to be any  
alternative does there?

ANDAREZ: It is her free time, you  
see.

+ BM. Cl(voov

AS CROSS TURNS CRAB  
TO GET HIM R. OF BETH  
AND THEN CRAB VERY  
SLOWLY TILL CROSS  
CLEARS TABLE, THEN  
LETS HIM GO

BETH: Hello, Mark, dear. Look,  
I'm afraid I can't make it this evening...  
Yes, darling, but it's a matter of  
completing the stuff for the conference.  
It's had to be curtailed and everything  
must suddenly be ready by tomorrow evening ...  
I'm sorry, there's masses. I'll ring you.  
Bye ....

BOOM A2

FINISH WITH ANDAREZ  
COMING IN FOR 2/S.

ANDAREZ: This is most kind of you.

BETH: My pleasure, senor. If you'll  
just give me time for a snack, I'll get  
straight on.

ANDAREZ: A snack - what is snack?

BETH: I'll just have a sandwich.

(108 on 2D)



ANDAREZ: A sandwich, with all that work?

BETH: I'll be alright, really.

ANDAREZ: On, no. Oh, no. You are kind enough to work so late for me. Already it's seven hours and a half. I take you for dinner.

BETH: But honestly, there's -

ANDAREZ: I take you to dinner. Tell me where we go?

PAN HIM L. AND LOSE  
BETH

BETH: Senor.

108.

2 D  
MCU BETH

ANDAREZ: I am insisting. Tell me where we go?/

109.

1 C  
2/S. A/B

BETH: The nearest is the Rococo./

ANDAREZ: Excellent, this is phone number?

BETH: I'll do it. I have to get an outside line.

ANDAREZ: Of course.

BETH: It's very nice - my fiancée discovered it.

(110 on 2D)



(On 109 on 1C)

BOOM A2

110. 2 D ANDAREZ: We eat good meal, we drink  
A/B French wine, we return refreshed./

111. 1 C BETH: It's very kind of you./  
A/B

ANDAREZ: Please - I return your kindness.

BETH: Hello -

112. 2 D ANDAREZ: Please. This is Senor Andarez,  
A/B I wish table for two please. In twenty  
minutes. Thank you.  
There now, work in comfort./

113. 1 C BETH: Thank you./  
A/B

ANDAREZ: Senorita. You will do me the  
honour?

HOLD 2/S. AS ANDAREZ  
GOES U.S. TO AIDE.  
BETH GOES L. CRAB L.  
WITH THEM TO FIND  
CROSS AT TABLE.  
HOLD HIM AND LET THEM  
GO.  
SEE HIM LIFT PHONE.

114. 3 C  
CLOSE ON PHONE.  
V. SLOW TILT UP TO  
C.U. CALLAN

29.INT. CALLAN'S FLAT. NIGHT

BOOM B2  
+ BOOM C1 (voo

(BOOM A to POS. 1)

(TAPE STOP COMING)



(On 114 on 30)

BOOM B2  
+ BOOM C1 (VOOV)

CALLAN: Mr. Tedder?..... Oh  
good evening, sir. This is the Rococo  
Restaurant. We have a message for you  
from Miss Lampton.... Yes sir. She asked us  
to let you know that your table booking is  
for 8.45, not 8 o'clock..... I'm afraid I can't  
tell you, sir. But that's the message I have  
here. Goodbye sir.

-----  
TAPE STOP TEDDER TO RESTAURANT

CAM. 1 to H. RESTAURANT

CAM. 2 to A. RESTAURANT

CAM. 3 to B. HUNTER'S OFFICE  
-----

115. 2 A  
2/S. BETH/ANDAREZ  
AS TEDDER ARRIVES  
  
ZOOM IN TO C.U.

BOOM A1

30. INT. RESTAURANT NIGHT.

GRAMS: M.O.657  
ELLINGTONESQUE

116. 1 H (A BEAT AFTER C.U.)  
3/S. BETH/ANDAREZ/MARK

ANDAREZ: So there I am, you see. I am  
not in balance already. One water ski I am  
standing on, but the other - he is high in  
the air. I feel fool. It should be clever  
trick, but with me is ridiculous. Is  
accident, you see.

(117 on 4F)



(On 116 on 1E)

BOOM A1  
GRAMS contd.

PAN MARK R. AND  
OUT AND FIND  
D.I.5. MAN AT  
ENTRANCE

BETH: Oh, senior.

117. 4 F  
MCU HUNTER  
(CAM. 1 to B. HUNTER'S)

BOOM C1

31. INT. HUNTER'S OFFICE NIGHT.

118. 3 B  
C.M.S. CALLAN  
BRING HIM D.S. FOR  
2/S. WITH HUNTER  
(CAM. 4 to A. SAME SET)

HUNTER: But how did you know  
what Tedder's reaction would be?/

CALLAN: I didn't. It's in his file.  
Ugly scenes at parties. Incident in  
a night club 1968. That sort of thing.

HUNTER: He might have attacked  
Andarez.

LET CALLAN GO AND  
HOLD HUNTER

CALLAN: Wouldn't have mattered. Still  
looks unpleasant, whatever he does.

119. 4 A  
2/S. CALLAN COMING  
IN TO HUNTER

HUNTER: I don't want any trouble  
involving a diplomat, Callan./

CALLAN: You want to do the job?

HUNTER: It's your problem.

CALLAN: Right. Then I'll do it my way.

(120 on 3B)



(On 119 on 4A)

BOOM C1

HUNTER: And what have you achieved so far?

CALLAN: Two people who want to get married - and don't trust each other any more. You should be pleased./

120. 3 B  
MCU HUNTER

121. 1 B  
MCU CALLAN

122. 3 B  
A/B

123. 4 A  
2/S. CALLAN SITS  
THEN HUNTER

HUNTER: Sit down, Callan./

What do you propose to do now?

CALLAN: Nothing.

HUNTER: Nothing?

CALLAN: That's right. Just let the bloody poison work.

HUNTER: And if it doesn't?

CALLAN: You'd have your own solution, wouldn't you?/

124. 3 B  
MCU HUNTER

HUNTER: I don't want anything - untoward to happen, Callan./

125. 4 A  
MCU CALLAN

(126 on 3B)



(On 125 on 4A)

BOOM C1

126.     3 B  
          TIGHT 2/S. CALLAN/HUNTER  
          LEANING FORWARD

CALLAN:       Isn't it a bit late to  
                          get squeamish?/

HUNTER:       I'm ordering you not to do  
                          anything rash.

127.     4 A  
          C.U. CALLAN

CALLAN:       Don't worry, Hunter, you can't  
                          always need a bullet to kill people./

GRAMS: END  
PART MUSIC

FADE UP CAPTION SCANNER  
CAP: END OF PART TWO

CAM. 1 to J. CALLAN'S FLAT  
CAM. 2 to D. INTERPRETER'S ROOM  
CAM. 3 to C. CALLAN'S FLAT  
CAM. 4 to B. CALLAN'S FLAT



CAPTION SCANNER  
CAP: PART THREE

GRAMS: BEG.  
OF PART MUSIC

128. 2 D

BOOM A2

LOOSE ON L. PART OF  
OFFICE. SEE CROSS  
U.S.R. COME TO f.g.L.  
CRAB R. WITH HIM  
TO 2/S. WITH BETH  
SITTING R.

32. INT. INTERPRETER'S OFFICE DAY.

BETH:(OOV) I've been trying to get hold of  
him for two days now, and every time you tell me  
he's not there.... I am his fiancée.  
..... Alright ..... I'll ring back at 4 o'clock.  
Will you please -

BETH: ... See that he's available then?  
.... Thank you.

CROSS: I hope I didn't interrupt.

BETH: No.

CROSS: Only I know how irritating  
it can be to be interrupted in a personal  
call.

AS SHE RISES PUSH IN  
TO SINGLE AND LOSE  
CROSS.

BETH: It wasn't personal. It should  
have been, but it wasn't.

-----  
TAPE STOP CROSS TO CALLAN'S FLAT.



129. 1 J  
C.U. CROSS

BOOM B2

33. INT. CALLAN'S FLAT. DAY

TEDDER: Mark Tedder.

GRAMS: VOIC  
TAPE OF WHO  
CONVERSATIO

VOICE: I'm still waiting.

AS CROSS TURNS  
PULL FOCUS TO CALLAN

TEDDER: Look, I'll do it, but I  
have to wait for the chance.

VOICE: And when does that come?

AS CALLAN LEANS FORWARD  
TILT AND PULL FOCUS TO  
TAPE RECORDER

TEDDER: It isn't easy to get  
information just like that you know.  
People have to be played along.

VOICE: You're in the position to  
do it.

TEDDER: Not fully yet.

VOICE: Well, you'll have to move more  
quickly, won't you?

TEDDER: .... I'll try.

VOICE: Do that, or you don't get your  
money./

END OF TAPE

130. 3 C  
2/S. CROSS/CALLAN

(131 on 4B)



(On 130 on 3C)

BOOM B2

- CROSS: That was from D.I.5.  
I suppose that's not enough for you?
- CALLAN: Oh Gawd!
131. 4 B  
CMS CALLAN CROSS: Convinced?/
- CALLAN: Look. We're suspicious of him to start with. So if we listen to that it means what we want it to mean. He's still a bit of a journalist. Anybody else would think he was talking to an editor about some article he's supposed to write./
132. 1 J  
MCU CROSS
- CROSS: Possible.
133. 4 B  
A/B. CALLAN RISES  
P/BACK AND PAN HIM  
L. TO 2/S.  
(CAM. 1 to C. INTERPRETER'S RM.) CALLAN: Think about it. Try it for size. Use your imagination. After all you're Grade 1. You're with the big boys now.
- CROSS: That's why they brought me in Mr. Callan. Some of the big boys are getting too soft./
134. 3 C  
BCU CALLAN
- CALLAN: Look, you're in the office with that girl. What do you think about her?/
135. 4 B  
2/S. CROSS/CALLAN

(136 on 3C)



(On 135 on 4B)

PAN CALLAN R.  
AND L. AGAIN FOR  
2/S.

CROSS: I think our actions are  
as much for her good as the department's.

136. 3 C  
MCU CALLAN

CALLAN: Is that right? Copy of a  
letter she wrote to Tedder since the  
Rococo night. Intercepted by our D.I.5.  
friends./ Suspicion seems enough for  
them, we work on facts. 'I wait for you  
to call. As I don't hear from you the day  
gets greyer. Please, Mark, I love you so much.  
If you leave me now I don't know what I shall  
do. Please see me. Please. Please.  
Poor Bitch./

137. 4 B  
2/S. A/B

We're supposed to be doing this  
for her good, are we?

LET CALLAN GO

CROSS: Tedder is probably already  
extracting information from her. If it  
can ever be proved she'll be arrested  
for passing secrets./

138. 3 C  
MCU CALLAN

CALLAN: Sonny, don't teach your  
grandmother to suck eggs./

139. 4 B  
MCU CROSS

CROSS: Grandmother! You said it  
Mr. Callan.

-----  
TAPE STOP

CROSS TO INTERPRETER'S ROOM

(140 on 2D)



(On TAPE STOP)

140.     2 D  
          2/S. EXTRA/BETH  
          PAN BETH R. TO 2/S  
          WITH CROSS AT TABLE  
  
(CAM. 4 to E. BETH'S FLAT)

BOOM A2

(BOOM JIB R. WITH BETH)

34.   INT. INTERPRETER'S ROOM DAY.

BETH:           Bless you, Jane.  
I was about to make a phone call,  
Mr. Cross./

141.     1 C  
          CMS CROSS

CROSS:           Oh, that's alright - it won't  
disturb me.

PULL OUT TO 2/S. AS  
HE RISES

BETH:           It's personal. Private.

LET HIM GO U.S.L.

CROSS:           Oh. Sorry.

SLOWLY CRAB L. TO  
FULL FACE BETH  
THEN VERY SLOW  
FULL BACK INTO NEXT  
OFFICE JUST CATCHING  
PART OF CROSS FOR  
2/S. AS SHE CRIES

BETH:           Mr. Tedder, please ... Miss  
Lampton. Hello, Mark? ... You sound as if  
you don't want to talk to me. Did you get  
my letter? ... Oh, this is no good. We  
can't discuss this on the phone. Please come  
to see me. This is such a silly misunderstanding  
... tonight, please? .... Yes, my flat...  
We'll sort this out - really we will ...  
Yes. Bye, then .... darling.

(CAM. 2 to C. BETH'S FLAT)

142.     4 E  
          SEE LONELY IN BEDROOM  
          MIRROR. BRING HIM D.S.  
          AND SLOWLY R. TO DRAWERS  
          THEN TO DOOR.

BOOM C4

36.   INT. BETH'S FLAT. DAY

(CAM. 1 to H. CALLAN'S)

143.     3 C  
          AS DIRECTED

BOOM B4

37.   INT. FLAT CORRIDOR. DAY.

MESSANGER:     'Ere, mate.

(AS DIR.)



(On - AS DIR.)

BOOM B4

LONELY: What? .... Wha-at?

MESSENGER: A Miss Lampton live in there?

She in?

You the caretaker?

LONELY: Y-y-yes.

MESSENGER: P'haps you wouldn't mind  
givin' 'em to 'er, then.

Ta, mate.

-----  
TAPE STOP LONELY TO CALLAN'S FLAT.

BOOM B TO POS. 2

CAM. 4 to B. CALLAN'S FLAT.  
-----

144. 4 B  
CLOSE ON TABLE. SEEING  
CALLAN'S LEGS AT DOOR  
AS DOOR IS OPENED  
TILT TO 2/S. LONELY  
X'ING R.f.g. OF CALLAN

BOOM B2

38. INT. CALLAN'S FLAT. DAY.

LONELY: That's charming.

CALLAN: I didn't know you cared,  
mate./

144 A. 3 C  
MCU LONELY

LONELY: Ooh, I was nearly caught that  
time, Mr. Callan.

(145 on 4B)



(On 144A on 3C)

BOOM B2

145. 4 B  
MCU CALLAN
146. 1 H(PUSHING 2's CABLE)  
2/S. CALLAN/LONELY
147. 3 C (AS FLOWERS ARE THROWN)  
CLOSE ON TABLE. TILT  
QUICKLY FROM FLOWERS TO  
LONELY AND PAN HIM AS  
CALLAN THROWS HIM.  
FINISH 2/S. CALLAN/LONELY  
ON SOFA.
- (CAM. 1 to D. BETH'S FLAT)
148. 4 B  
CLOSE ON MANTELPIECE  
PAN ENVELOPE L. AS CALLAN  
GIVES IT TO LONELY AND  
FINISH 2/S. LONELY/CALLAN
- CALLAN: Had a fright, did you?
- LONELY: A messenger turned up with  
these for the bird - just as I was comin'  
out./
- CALLAN: Well, why bring 'em here?/
- LONELY: I didn't know what to do  
with 'em.
- CALLAN: There's an answer to that.
- Sit down and calm yourself. Love - Mark.  
Well, it all helps, I suppose .....
- Find anything?
- LONELY: Not a thing, Mr. Callan.  
She's a bit funny. She only writes to girls.  
Ah - and her dad.
- CALLAN: Great. Well, that knocks that  
great idea on the head.
- LONELY: Er .... 'ave I finished now,  
Mr. Callan?
- CALLAN: Oh - yeh, Lonely. Here./
- Sorry you got a fright, mate.

(149 on 2C)



(On 148 on 4B)

BOOM B2

CRAB ALL THE WAY L.  
IN 2/S. FINISH AT  
L. DOOR. LONELY AND  
CALLAN IN PROFILE

LONELY: Oooh, I did. Frightened me  
out o' me skin.

CALLAN: Well, that wouldn't do any  
harm, would it.

LONELY: I wish I coulda found  
something for you in 'er flat.

149. 2 C  
2/S. BETH/MARK  
BOTH SITTING

CALLAN: Maybe you have. /

39. INT. BETH'S FLAT. EVENING.

BOOMS C4/A5

(CAM. 3 to B. HUNTER'S)  
(CAM. 4 to G. BETH'S)

MARK: If you put it like that it  
was jealousy. I just couldn't bear the  
thought of you - with someone else. If it  
was true I - didn't want to know any more  
about you.

BETH: I'm not like that.

MARK: Beth, I didn't know what to  
think.

LET HIM GO

150. 1 D  
M.S. MARK BRING HIM  
f.g.R. to 2/S.

BETH: No. /

MARK: We aren't making a great  
success of this meeting, are we?

BETH: It's best to talk, Mark.

HOLD 2/S. AS HE SITS

MARK: I suppose it is.

(CAM. 2 to F. SAME SET)

(151 on 4G)



(On 150 on 1D)

BOOMS C4/A5

BETH: How did you find out Andarez  
was taking me to dinner.

MARK: A phone call.

BETH: Who on earth .... You didn't  
recognise the voice?

MARK: He said he was a waiter  
at the Rococo.

BETH: And you believed him.

MARK: Why shouldn't I?

151. 4 G BETH: Mark, you just don't trust  
MCU MARK me./

MARK: I've apologised. Stop acting  
as though it's me who's in the wrong all  
152. 2 F the time./  
M.S. BETH.BRING HER R.  
FOR 2/S.

(CAM. 4 to H. SAME SET) BETH: Isn't it?

At least I don't carry around old love  
letters.

153. 1 D MARK: Love letters?/  
MCU BETH

BETH: Forget it, I shouldn't have  
154. 2 F said that./  
2/S. A/B

(155 on 1D)



(On 154 on 2F)

MARK: Come on, what letters?

BETH: The ones I found from darling  
Jeanette.

MARK: Found where?

BETH: Here. You must have dropped  
them.

MARK: How could I? I don't carry  
them about./

155. 1 D  
C.U. BETH I'd forgotten the damn things even  
existed any more./

156. 4H (PUSHING 2's CABLE)  
C.U. MARK

157. 1 D (AFTER ONE BEAT)  
A/B

158. 2 F (AFTER ONE BEAT)  
2/S. A/B

BETH COMES FORWARD A STEP BETH: Then how did they get here?

/CAM. 4 to CLEAR/

MARK: Just a minute.

BETH: How did they get here?

MARK: You find letters, you receive  
a photograph, I get a phone call.

BETH: I see a man I think is following  
us. It's a little frightening.

MARK: But who is it? Who is trying  
to get at us?

HOLD 2/S. AS MARK  
RISES AND X's L.

(159 on 1D)



(On 158 on 2F)

BOOMS C4/A5

MARK: (contd) And what the hell for?

BETH: I've never known anyone  
who'd do that sort of thing.

MARK: And I have?

BETH: How do I know? I haven't  
known you all that long.

MARK: I think the best thing I can  
do is go.

PUSH IN AND HOLD 2/S.  
AS MARK X'S TO DOOR  
AT R.b.g.

But if I do, we'll be doing exactly what  
this person is after./

159. 1 D  
C.U. BETH

BETH: That doesn't sound to me a  
terribly good reason for staying./

160. 2 F  
2/S. A/B

MARK: Beth, I happen to love you.

BETH: I'd never have dreamt it.

HE COMES FORWARD

MARK: Darling - I'm trying to sort  
this out.

SHE TURNS AND LEAVES  
FRAME SLOWLY L.

BETH: I'm sorry.

MARK: I don't know who is behind this.  
I don't know why.

(161 on 4H)



(On 160 on 2F)

BOOMS C4/A5

BETH: No.

MARK: Jeanette and I finished two  
years ago./

161. 4 H (PUSHING 2's CABLE)  
CU BETH

Of course I've seen her occasionally -  
simply as a friend. So what!/  
MARK:

162. 2 F  
CU MARK

I no longer care for her. That's the  
truth./

163. 4 H  
CMS BETH  
PAN HER TO TIGHT 2/S.  
WITH MARK

BETH: Thank you. Oh, darling.

Senor Andarez wanted his translations  
urgently. I wouldn't be unfaithful to you.

MARK: Sshh!

BETH: Darling.

T/CINE SEQ. 6  
16 mm

S.O.F.

40. FILM EXT. STREET NIGHT.

(CAM. 1 to F. BETH'S)

(CAM. 2 to G. SAME SET)

(CAM. 4 to G. SAME SET)

CALLAN: Still in there?

CROSS: Yes. Shacked up for the night.  
I should think.

CALLAN: You want to bet?/  
MARK:

164. 4 G  
2/S MARK/BETH  
HOLD 2/S. AS SHE GOES TO  
DOOR

BOOM C4

41. INT. BETH'S FLAT. NIGHT.

BETH: I'm so glad we've sorted things  
out.

(165 on 2G)



(On 164 on 4G)

BOOM C4

MARK:

So am I.

DOORBELL RINGS

165. 2 G (AS DOOR OPENS)  
CLOSE ON DOOR.  
P/BACK AS IT OPENS  
TO 2/S. BETH/CALLAN

BOOM A5

CALLAN: Evening, miss. I'm looking  
for a Miss Lampton.

BETH: Yes.

CALLAN: Beth Lampton?

BETH: That's right.

CALLAN: Ah. Then these are for you,  
miss. Special delivery. We were told to  
deliver tonight./

166. 1 F  
O/S CALLAN WITH BETH L.  
AND MARK EITHER C. OR  
L. OF HER IN b.g.

BETH: Thank you.  
Oh, marvellous. Just one moment./

167. 2 G (BEAT AFTER SHE RUNS)  
C.U. CALLAN

BOOM C4

168. 1 F (AS SHE RETURNS)  
3/S. A/B

(CAM. 2 to F.)  
BETH CLOSING DOOR.  
HOLD CALLAN AND LET HIM  
COME f.g. AND OUT R.

BETH: Thank you.

169. 4 G (SHE CLOSING DOOR)  
2/S. PUSH IN TO BETH  
AS SHE COMES FORWARD  
AND LOSE MARK. TRY TO  
FINISH C.U.

They're beautiful.

170. 2 F  
C.U. MARK

MARK: From someone special?/

171. 4 G  
A/B

(CAM. 2 to G. Same set)

(172 on 2G)



(On 171 on 4G)

BOOM C4

BETH: No. Just a bit of  
nonsense.

172. 2 G  
2/S. MARK/BETH

MARK: Oh, yes?/  
Who sent them?

(CAM. 1 to B. HUNTER'S)

BETH: No-one you know.

AS HE CLOSES IN CRAB  
TO GET HIM R. OF HER

MARK: How intriguing.

BETH: There's no need. You  
wouldn't know -

MARK: No-one I know?

BETH: I can't think why he should  
send me flowers.

MARK: I can. Until the time we  
spend another night together like the  
last one - Love - Rolf Andarex.

PAN HIM R. AND OUT.  
FAST PAN ON THE DOOR  
SLAM BACK TO BETH  
FINISHING C.U.

BETH: Mark, will you please believe -

-----  
TAPE STOP CAM. 4 to A. HUNTER'S OFFICE  
-----

173. 3 B  
L/A CMS HUNTER  
WITH PART OF CALLAN ON L.

BOOM C1

42. INT. HUNTER'S OFFICE DAY.

HUNTER: ..... For information  
received £50. It seems to me you've been  
sprinkling fivers about like confetti./

174. 1 B  
2/S. CALLAN/CROSS

(175 on 3B)



(On 174 on 1B)

BOOM CL

175. 3 B  
A/B CALLAN: For services rendered.
- CROSS: Did you see yesterday's  
Times -/
176. 4 A  
3/S. CALLAN/CROSS/ HUNTER: Services by this fellow,  
HUNTER Lonely./
- CALLAN: He did a lot of the work.
- HUNTER: Don't you think he's costing  
us enough already?
177. 3 B  
A/B CALLAN: Let's not forget who put  
him inside in the first place./
- HUNTER: Taxis, Taxis, Taxis.  
Expenses must be kept down, Callan.
178. 1 B  
2/S. CALLAN/CROSS Down./
- CALLAN: You're getting results for your  
money.
- CROSS: You got the flowers for nothing,  
sir.
- CALLAN: "The marriage formerly announced  
between Elizabeth Lampton and Mark Tedder will  
now not take place." Yesterday's paper. You  
should read the social column.
- HUNTER: I saw it.

(179 on 3B)



(On 178 on 1B)

BOOM C1

179. 3 B CROSS: Official now, eh?/  
MCU HUNTER
180. 4 A HUNTER: You both did your job./  
3/S. A/B
- CROSS: Thank you sir.
- HUNTER: Anyway, it's all quite  
academic now.
181. 3 B CALLAN: What do you mean?/  
C.U. HUNTER
- HUNTER: Miss Lampton was taken to St.  
Stephen's Hospital early this morning,  
182. 4 A suffering from an overdose of barbiturates./  
C.U. CALLAN
183. 3 B (AFTER ONE BEAT) /  
A/B
184. 1 B HUNTER: She died two hours ago./  
TIGHT 2/S.  
PAN CALLAN L.  
CROSS X's L. TO HIM CALLAN: Bloody charming.  
FOR 2/S. CROSS: Come off it David.
- CALLAN: Just don't say anything.
185. 3 B HUNTER: Callan, / I'm as sorry as you are.  
CU HUNTER The general's a widower and she was his only  
daughter./
186. 1 B /  
2/S. A/B
187. 3 B CALLAN: Maybe you should send a wreath, sir./  
A/B
- HUNTER: I intend to. As a matter of fact,  
I know the general quite well, he's been a friend  
188. 4 A of mine for some years./  
C.U. CALLAN CALLAN: God help your friends.



CAPTION SCANNER

1. Callan  
EDWARD WOODWARD
2. Hunter  
WILLIAM SQUIRE
3. Cross  
PATRICK MOWER
4. Lonely  
RUSSELL HUNTER
5. Beth Lampton  
STEPHANIE BEACHAM  
  
Mark Tedder  
MICHAEL JAYSTON
6. Jeanette Valden  
RACHEL HERBERT  
  
Senor Andarez  
OLIVER COTTON  
  
Mr. Robinson  
EDWARD HARVEY
7. D.I.5. Man  
JOHN QUARMEY  
  
Messenger  
CLYDE POLLITT
8. Series Created by  
JAMES MITCHELL
9. Story Editor  
GEORGE MARKSTEIN
10. Designed by  
NEVILLE GREEN
11. Producer  
REGINALD COLLIN
12. Directed by  
PETER DUGUID

SLIDE:

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